



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

average of this category at about 65% for *yâ* and 35% for *iu*.—(3) After *d*, *n*, *t*, *p* we find *â*, *yâ*, and *iu*. Here our words are: 'deuce,' 'dude,' 'dupe,' 'duty,' 'reduce'; 'new,' 'nuisance,' 'numeral'; 'confusion,' 'stew,' 'tube,' 'tune,' 'tunic,' 'tutor.' Throwing out, for the present, 'new' and 'stew,' we obtain a general average of about 40% for *â*, 40% for *iu*, and 20% for *yâ*. There is a great deal of difference between the words, the proportion of *â* increasing with the recession of the accent. The South is strongly opposed to *â* in all these words.—For 'new' the vote is: *â*, 24%; *iu*, 60%; *yâ*, 16%. For 'stew' (and probably for 'dew') the proportion is nearly the same. *Nâ*, which is particularly common in and near Boston, is apparently not used at all in the South.<sup>11</sup>

C. H. GRANDGENT.

Cambridge, Mass.

# GRAMMATICAL NOTES ON THE PATOIS OF CACHY (SOMME).

## THE ARTICLE.

ONE of the chief peculiarities of this patois is that the definite article is passing out of use, and its place is being supplied by the demonstrative adjective. The article is, however, still always used before a vowel in both singular and plural, and is used with all feminine nouns. In the masculine it is rarely used. The usage of the patois is indicated in the following table:—

### MASCULINE SINGULAR.

BEFORE A CONSONANT.	BEFORE A VOWEL.
š' pèr l' mitâ	al om

<sup>11</sup> In *iu* the *i* is retracted and often slightly rounded, the *u* is somewhat advanced. The accent is on the *i*. In very short syllables the two elements of the diphthong are brought still closer together, and are occasionally fused into a single sound, a vowel between *î* and German *ü*. In New England (and, I think, elsewhere) uneducated countrymen are especially addicted to the use of *iu*, pronouncing it not only in all cases where the dictionaries allow *iu* or *yî*, but also in such words as 'do' and 'school.' In many parts of the South *â* and *u* are formed very far forward, so that, for instance, the *â* in 'boot' sounds almost as much like German *ü* as like German *î*.

### FEMININE SINGULAR.

BEFORE A CONSONANT.	BEFORE A VOWEL.
l' mèr	l' ardôr

### PLURAL FOR BOTH GENDERS.

šé pèr šé mèr	z' ôt
------------------	-------

So far as can be learned from any existing documents this use of the demonstrative adjective is of recent origin, and does not appear in any Picard works of earlier date than the present generation. The article is always used in the 'Célèbre Mariage' (1648), but the present usage is found in CRINON'S 'Satires' (1863):—*cha voura caire émieux q'chés républiques* (Sat. i. 3); *Q'meint partagi tous chés quiamps, chés catcheux* (Sat. i. 9); *Q'huit jours après fouro r'q'meinchi ch'partage* (Sat. i. 30); *l'tave* (i. 6); *l'cheinture* (i. 31); *l'pourriture* (ii. 28).

In O. Pic. texts no distinction is made in the transcription between the masc. and fem. form of the article: *le fil* ('Ch. du Verm.' published by PROUX, i. 2); *le rue* (ibid. 6); *le terre* (ibid. 6); *le maison* (ibid. 4); *le justice* (ibid. 6). The gender-consciousness of the modern patois in keeping the feminine distinct from the masc. would, therefore, appear to show that although the forms in the O. Pic. were the same, the sounds were different.

When a preposition is used in conjunction with the noun the definite article is used, except in the plural before a consonant:—*dü solêl*; *d'l'fêm*; *d'sé pèr*; *o solêl*; *al mèr*.

## THE SUBSTANTIVE.

**Number.**—There is no flexion for number in nouns in the patois of Cachy. The *s* which was written for the plural in O. Pic. works is not pronounced even before a following vowel. There are two classes of exceptions to this:—words which, in Latin, had the termination -ALEM, and those which had the termination -ACULUM, both of which have the termination *o* for the plural. The following, however,

<sup>1</sup> For Extension of this phonic phenomenon westward, cf. JORET, 'Des Caractères et de l'Extension du Patois normand,' p. 149.

remain the same in the plural as in the singular:—*žénérál, kaporal, portel, supérel, žurnal, bétel, travel, bël*. In the O. Pic. these two classes of words had the plural either in *-aus* or *-iax*. In the 'Aniel' the termination *-ALEM* always gives *-aus* in the plural (TOBLER, 'Aniel,' xxx). In 'Aucassin et Nicolette' it gives *-iax*, and in the documents made use of by NEUMANN for his 'Laut- und Flexionslehre im Altfranzösischen,' he finds *-aus*. In the Picard texts at my disposal, there is no example of a Latin noun in *-ALEM* having the plural in *-al*. This change, then, appears to be modern, and arose through the tendency to uniformity in the treatment of all nouns; that is, to make the plural in all cases the same as the singular.

*Gender*.—For peculiarities of gender see MOD. LANG. NOTES, vi, pp. 44-46. (Feb., 1891).

*Case*.—In the patois the nom. case of *TRADITOR* has been kept in *trêl*, and the acc. case has been lost. In *PASTOR* the acc. has been kept and the nom. lost. Both nom. and acc. of *CANTOR* have been retained, but with a difference of meaning: *šât* means the chorister; *šâtô* means a singer of secular songs. The nom. of *PICTOR* exists, but the acc. has been lost. The patois has few synonyms. Where they existed, one of them has either been lost, or they have diverged from one another in meaning. The peasant does not make fine distinctions in the use of words.

The preposition is often omitted as the sign of the possessive genitive:—*l' vak m' tât; š garč d m' mër; š bué l' abé; Rü Mëts l' êvêk* (Rue, propriété de l'évêque; this is the name of a street in Amiens). The omission of the preposition *de* of the poss. gen. is very common in O. Pic.:—*Richart le fil Bertin* ('Ch. du Verm.,' ed. PROUX, i, 2); *devant le maison Drouart Lebrun* (ibid. i, 4); *par devant les eskievins le roi* (ibid. iii, 24); *as enfans Jehan de Duelllet* (ibid. iv, 6); *qu'il ne porait Aucassin son fil retraire des amors Nicolette* ('Auc. et Nic.' iv, 1); *ke tu jadis en le maison le pape estoies consellière* ('Carité,' viii, 2).

This preposition is omitted before the names of persons only.<sup>2</sup>

#### THE ADJECTIVE.

*Gender*.—The formation of the fem. is the

<sup>2</sup> Cf. GRÖBER'S 'Grundriss,' i, 643.

same as in French. As in French the adjective *GRANDIS* has the same form with the following fem. nouns as with masc. nouns, and in this way keeps the usage of all adjectives of one termination previous to the fourteenth century: *grā mër, grā port, grā rü, grā rut, grā fê*.

The following adjectives have peculiarities in the formation of the fem.:—

MATURUM, masc.	<i>mör</i> ,	fem.	<i>mört</i> ,
SECURUM, "	<i>sör</i> ,	"	<i>sört</i> ,
DURUM, "	<i>dür</i> ,	"	<i>dürt</i> ,
NIGRUM, "	<i>nuër</i> ,	"	<i>nuért and nuér</i> .

In the patois those adjectives which form the fem. in *-t* (the past participles of the second conjugation) have attracted other forms to them. The adjectives named above have formed the fem. by this process of analogy. They are new forms which did not exist in O. Pic.

FINITUM, masc.	<i>finit<sup>3</sup></i> ,	fem.	<i>finit</i> ,
GUERITUM, "	<i>gérê</i> ,	"	<i>gérît</i> ,
MUCITUM, "	<i>müsê</i> ,	"	<i>müsît</i> ,
PUTRITUM, "	<i>purê</i> ,	"	<i>purît</i> .

The *t* of past participles was still generally retained in the fem. in the first half of the thirteenth century, although there are many cases in which it had fallen. It fell first in Picard, and from about 1250 the suppression of the *t* is the general rule in Picard texts. The fem. of the past participles of the second conjugation retained the *t* longer than the other past participles. Those noted above represent archaic fem. forms.

VELUTUM, masc.	<i>vlü</i> ,	fem.	<i>vlüz</i> ,
*PILUTUM, "	<i>plü</i> ,	"	<i>plüz</i> ,
BLÂO, "	<i>blö</i> ,	"	<i>blöz</i> ,
RESTITUTUM, "	<i>retü</i> ,	"	<i>retüz</i> ,
NUDUM, "	<i>nü</i> ,	"	<i>nüz</i> ,
ACUTUM, "	<i>adzü</i>	"	<i>adžüz</i> .

In the formation of the fem. these adjectives have followed the analogy of adjectives from the Latin termination *-ŏSUM*.

BLANCUM, masc.	<i>blā</i> ,	fem.	<i>blāk</i> ,
SICCUM, "	<i>sē</i> ,	"	<i>sēk</i> .

These adjectives in the formation of the fem. have simply followed the phonetic law of the Picard by which *t* before *a* remains.

<sup>3</sup> This *ê* is a semi-nasal sound.

DISPUTOSUM, masc. *dispütö*, fem. *dispütüér*,  
MENTOSUM, " *mētö*, " *metüér*.

All other adjectives, which, in the masc. end in *ö* and come from Latin adjectives in *-ösUM* form their fem. in the same way. This termination *-üér*, in words like those given above, is a new fem. formative adopted by the patois. It did not exist in the O. Pic. which made use of *-öz* and *-ërs*.

masc. *marmuzü*, fem. *marmüz*,  
" *maladjü*, " *maladjüz*,  
" *pusjü*, " *pusjüz*,  
" *krätjü*, " *krätjüz*,  
" *najü*, " *najüz*.

All these forms have followed the analogy of adjectives from the Latin termination *-ösUM* in the formation of the fem., and the fems. are all new formations in the patois.

There are some new formations of adjectives and prepositions. Such are: *luët* from *luë*; *bjet* from *bjë*; *avät* from *avä*.

*Comparison.*—The superlative absolute does not exist except in *grädézim*. This was very common in O. Pic. and in the other O. Fr. dialects. 3 This is the only absolute superlative from the Latin termination *-ISSIMUM* which survives in the patois number.—The plural is formed similarly to that of the substantive, but the *s* of the plural is pronounced before a following vowel, e. g., *še grāz ab*. Some words ending in *-al* are the same in the plural as in the singular: *münisipal*, *žénéräl*, *brütél*. This is due to the popular tendency to introduce uniformity in the treatment of all words of a certain class. Since the majority of words do not change for number, the few which formerly did change are following the same law as the majority. These words are all from Latin adjectives ending in *-ALEM*, and in the plural in O. Pic. a parasitic *u* was developed before the *l*, which then fell. Hence it is not the survival of a plural, but simply the extension of the rule for the plural, to this class of words.

T. LOGIE.

Williams College.

3 HAMMESFAHR, 'Zur Comparison im Altfranzösischen,' p. 22.

LES CONTEURS FRANÇAIS DU XIX<sup>e</sup>  
SIÈCLE—GUY DE MAUPASSANT.—  
JEAN RAMEAU.

Un genre de littérature qui depuis une dizaine d'années semble avoir pris une place prépondérante en France est celui des histoires courtes. Le conte est chez nous un genre national, il convient essentiellement au caractère vif et spirituel du Français, et c'a été avec une vraie sensation de soulagement qu'après la fatigue des romans interminables, nous avons vu revivre ces courts récits si sveltes d'allure, si gais d'expression, si aisés à lire. Sont-ils du reste autre chose que la continuation de certains écrivains du Moyen-Age et de la Renaissance.—Un des premiers à les faire revivre a été GUY DE MAUPASSANT, et depuis, bien des noms sont venus se grouper à côté du sien. Des hommes d'une grande valeur parmi les jeunes comme parmi leurs aînés ont cédé au plaisir de narrer; ANDRÉ THEURIET, JULES LEMAITRE, ARMAND SYLVESTRE, JEAN RAMEAU, voire même le grave JULES SIMON, sont au nombre de ces charmants conteurs. Que des œuvres d'aussi peu d'importance n'aient aucun droit à l'immortalité nous en convenons sans peine, mais on ne peut nier, d'un autre côté, que les colonnes de certaines revues et les numéros littéraires de certains journaux quotidiens comme le *Figaro* et le *Gil Blas* n'aient fait passer à leurs lecteurs maintes heures délicieuses.

On pourrait peut-être reprocher à GUY DE MAUPASSANT de bâtir toutes ses historiettes sur le même plan. Tout l'intérêt du récit, se concentre dans une ou deux lignes, quelquefois même dans un ou deux mots, et il faut presque toujours lire le conte tout entier pour voir où il veut en venir. Pour n'en citer qu'un exemple, voyons ce qu'est son œuvre intitulée "La Parure." Une fille pauvre et ambitieuse a épousé un modeste employé du Ministère de l'Instruction Publique, M. Loisel; elle aime le monde mais est obligée de renoncer à tout plaisir, la position de fortune de son mari ne lui permettant de s'offrir ni toilettes ni bijoux. Un jour cependant voici qu'au retour du bureau son époux, lui remet une invitation à assister à un bal qui va être donné au Ministère. Après une discussion assez longue on convient